

BOSTON

# MUSICAL VISITOR,

Devoted to Vocal and Instrumental Music, and Published by  
A MUSICAL ASSOCIATION.

PLEASE  
CIRCULATE. }

*The Singers went before, and the Players on Instruments followed after.*

{ \$1 A YEAR,  
IN ADVANCE.

**VOL. 3.**

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**NO. 4.**

## Terms.

ONE DOLLAR A YEAR, for twenty-four numbers, to single subscribers.

SEVENTY-FIVE CENTS to clubs of ten or more, to one address.

TWO COPIES to Clergymen and Postmasters, for \$1.

Current money in any State or Territory, will be taken in payment.

OUR TERMS are in ADVANCE.

DIRECT to H. W. DAY, to whom all monies from agents and others must be sent—*Post Paid.*

A much larger amount of Music will be published in this than in previous volumes, embracing in addition to what has usually been furnished, some of the most popular Instrumental Music; also, Sacred Pieces for choirs of a still higher character.

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For one insertion, 1 square,	\$ 1 00
" " 1 column,	3 00
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All communications on the subject may be addressed to H. W. DAY, Boston, Ms.

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## RELIGIOUS ARTICLES.

### A FEW BRIEF FACTS RELATING TO THE HISTORY OF MUSIC AND CHANTING.

[CONTINUED.]

#### RULES FOR THE CHANTING NOTE.

30. *Sixth.*—The greater part of the psalms, and poetical parts of the Bible, being written in couplets, it is common to apply one line of the couplet to the first, and the other to the last strain of the chant; but this is by no means necessary, as a universal rule. It is, indeed, quite undesirable, since to sing a psalm of moderate length, in this style, giving the chanting note an equal number of syllables, or nearly so, in every couplet, would produce a sameness, which the singing of chants is happily calculated to avoid.

The most tasteful and probably the most devotional manner of singing the chant, is to make the different recitatives of unequal length; sometimes longer, at other times shorter, according to the particular train of thought expressed.

31. *Seventh.*—To the chants which are published in the Visitor, it will be easy to apply the words, which are so arranged, separated into clauses by the dash, and divided into measures by bars, as to be easily understood.

32. In chanting psalms, and other portions of scripture from the Bible, the helps (the dash and bar) will not be at hand. The performer will then be thrown more upon his own judgment. However, it is believed, that even then, after a little practice, no difficulty will be experienced.

#### RULES FOR THE CADENCE.

33. *First.*—A suitable number of words should be reserved, so that accented syllables shall occur on the accented part of every measure of the cadence.

34. *Second.*—When a cadence can be made so as to preserve the accent, and a syllable, or word of one syllable applied to a note, except the one in the last measure, and to that a word of one or more syllables the cadence will be the most simple.

35. *Third.*—It is, however, more generally the case, that three or even four syllables are adjusted to each measure of the cadence, bringing an accented syllable on the first part of every measure.

36. *Fourth.*—Sometimes a single word should be applied to a measure of two or more notes, which should be slurred in singing. The particular cases which come under the above rules will easily be determined, in psalms not marked for chanting, after a little practice in the singing of chants.



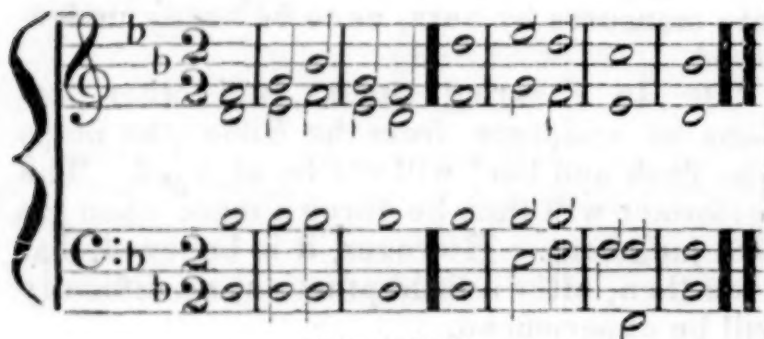
37. Some chants are composed with particular reference to those psalms or portions of the psalms, which are composed in stanzas of three lines; such chants are appropriate, but not absolutely necessary. The chants we publish will illustrate the foregoing rules:

38. It will be very easy to write out on the board, at any time, a single chant, and "line out" the sentiment to be sung, requiring all to recite distinctly, and imitate with proper accent, and in perfect uniformity. The words can then be applied to the notes, or, in other words, the chant can then be performed. Any chants may be learned according to the above rules.

39. Each stanza is embraced by a brace, and numbered 1, 2, 3, &c., and is composed of two parts, the one designed for the first, the other, for the last strain of the chant. The Bass and Tenor are written on the Bass Staff. The first and Second Trebles on the Treble Staff.

#### CHANT.

Ps. XCIII. *The Lord reigneth.*



#### CHANT.

Ps. XCIII. *The Lord reigneth.*

- 1 { The Lord reigneth; he is | clothed with | ma-  
[jesty;  
The Lord is clothed with strength, wherewith he  
hath girded himself: the world also is estab-  
lished, that it | cannot be | mo- | ved.
- 2 { Thy throne is established of old: thou art from |  
ever | lasting.  
The floods have lifted up, O Lord, the floods have  
lifted up their voice; the | floods lift | up their  
| waves.
- 3 { The Lord on high - is mightier than the noise of  
many waters, yea, than the mighty | waves of  
the | sea.  
Thy testimonies are very sure; holiness becometh  
thine house, O | Lord, for | ever.

#### TO THE CHURCHES.

*Churches should encourage Pious Young Men to become teachers of Music and otherwise aid the cause.* The support of the gospel and the singing of God's praise, are the most important duties of a christian Church. Nor are the commands for the one less imperative than for the other. For both, we have the example of Christ and his apostles; and the sacred scriptures, the old testament particularly, though not more pointedly than the new, abound with exhortation to sing to the praise of the Lord, to sing and give thanks, to praise the Lord of Hosts, to sing making

melody in our hearts, to exhort one another in psalms and hymns, and spiritual songs. Christians should bear in mind, that these are the commands of God, and cannot be neglected without sin. And the Church that does not take special care to encourage the cultivation of good music, comes short in duty; nay, more, the professing christian, who does not make special effort to learn to comply with these commands, in other words, who does not learn to sing, is guilty of a cold neglect of a most plain and delightful duty.

The general cultivation of sacred music belongs exclusively to the church. But in most cases, it is by them neglected and falls into the hands of the young people. The church should be active in adopting such measures as may result in having all learn to sing. They should make use of this powerful engine (music) to promote the cause of our Redeemer.

They should take particular pains to encourage singing in the Sabbath School; the learning of religious hymns and suitable music. And such pious young men as have a talent for singing, should be aided in getting a musical education, in order that they may become teachers. It is time now, for the general impression to be made, that piety in teachers of music is necessary, and also among the clergy, that a knowledge of sacred music be indispensable. And we do now recommend to all churches and common christians, that in choosing a minister, they obtain one who is both friendly to music and able to sing. We know of several instances, where an ability to sing, and partially conduct and direct in this part of worship has rendered some ministers very efficient during the past winter in promoting revivals of religion. It is a fact which cannot be denied, that in all cases where a minister is able to sing, and understands the subject of music, *he is much more successful in building up the Church and society.* We therefore not only urge our christian Churches to get singing ministers, but to select young men for the ministry, who have a talent for music, and by all means to give them the preference. An article in our last volume showed that the balance of intellect was in favor of singers, from a comparison among college students. We hope that every christian Church will look up pious young men, and if they are not encouraged to study for the ministry, let them be aided to qualify themselves for teachers of music. Singing schools should abound in all places and in every Church and society, for the old and young; ---for all. And these schools should in all cases be made nurseries of piety.

**CHILDREN learning Music** with secular words. The objection to children learning music with *sacred* words is really more in the teacher, than the thing itself. If the teacher preserves that dignity of character and sobriety in manner which is indispensable to a deserving popularity, he will have no trouble in teaching even sacred words, to children in their first lesson in music. The advantage will follow them to their graves, and, perhaps direct their souls to heaven. The objection to light and secular sentiment, is derived from the fact, that words and music in connection committed to memory, have a powerful influence on the character. The sentiment should therefore be of the best kind.

#### The Bible.

When Walter Scott was rapidly declining to the grave, he said one day to a friend, "bring me a book." "What book?" inquired his friend "Why how can you ask what book!" said the dying man:



"there is but ONE BOOK." The word "Bible" is from the Greek, and signifies Book? Hence we call the Scriptures the BIBLE: THE BOOK by way of eminence. It is the OLDEST book in the world. The first part was written by Moses about 3,300 years ago, 1,000 years before the age of Herodotus, a Greek writer, called the father of history; the last part was completed by John, about 1800 years ago. It is the best book in the world. It gives to man the only well grounded hope of immortality, and the only sure hope of future happiness.

It is the best code of morals. A deist who was publicly using his talents and influence to disprove the divine authority of the bible, was discovered teaching his daughter from the New Testament. He justified himself from the charge of inconsistency by saying that morality must be taught and the Bible was the best book on morals.

Our translation of the bible was made in the year 1607. The division of the bible into chapters was made in the year 1240; into verses in 1445.

The bible can be read forever. Other books cease to interest the mind after repeated perusals; this can be read by the christian every day of a long life and never fail to interest and instruct. If we would be useful and happy in this world: if we would be blest in eternity, let us read, love and obey the Bible.—*Norwich Courrier*.

## MUSICAL VISITOR

**MUSICAL VISITOR IN SINGING SCHOOLS.** Teachers of music can scarcely do a greater favor to their scholars, than to induce them to take the Visitor. The tunes, lessons, scales, and other matters will be highly important to the scholars, and the music will afford a variety which they cannot otherwise obtain. It will greatly aid the teacher and chorister in effecting just the plans and improvements they design. And will serve to keep alive an interest in the subject when schools are done.

**TO SINGLE SUBSCRIBERS.** ALL SINGLE SUBSCRIBERS will receive the same number of the present volume that they would had the paper not been enlarged, i. e. the enlargement of the paper will make no difference to single subscribers. They will have the same number of papers in the present form that they would have had of the old form.

**WE LEARN** from the Village Record, that Mr. Kindell, one of the members of the late convention, has commenced his schools in West Chester, Pa.

From the notices of his past success we should judge that the prospect was quite encouraging. A short acquaintance induces us to believe him to be a truly pious man and an efficient teacher.

Mr. J. Baker's name does not appear on the Convention list this year, because it is necessary that individuals be here. He will however retain his standing just the same as though it had been inserted.

We think that there is a balance yet due our friend Hutchinson of 33 cents on account.

An interesting letter from Mr. G. W. Lucas, relating to music in Montreal, is deferred until our next.

**NO. I.** of the Visitor. Postmasters or any others who may be able to send us any papers of No. 1 of the present vol. will oblige us much by doing so. We shall be thankful for the return of a single paper of that number.

**AGENTS.** We are desirous to employ several travelling agents for this paper, this fall and winter. We are aware that the times are hard and money scarce, but we think that we shall be able to propose a plan, by which several agents who possess the requisite qualifications, would do a good business.

Enterprising young men, who will undertake to thoroughly go through any of the cities and principal towns in the different States and Territories, may depend on a liberal offer, if we are satisfied as to their trustworthiness. Those who may be able to call at the office will do well to do so. We will correspond with any others.

**THE VISITOR ENLARGED.** It is now generally understood, that the Visitor will be published as often as we receive funds sufficient to pay expenses. While all approve of the change in size and appearance, the increase of subscribers has not been quite sufficient to enable us to get it out as often as we could wish. It is however believed, that the friends of sacred music will be so numerous and render us such aid by the circulation of the paper, to ensure its appearance every two weeks. At this we aim, and we really hope, that those who have it in their power, will raise subscription lists in all the towns to which it is now sent. We do not regard this begging. If complied with, a blessing will attend the circulation of the paper, to a greater or less extent.

**MR. METCALF'S Concert,** is spoken of in high terms. He has gone to Pennsylvania with the expectation of being engaged in teaching music. We are glad that young men with a finished education, are rendering their influence to promote the cause of music.

**A. A. MEADER.** We are much obliged to our friend Meader for his kindness. If we can make any return, we shall be happy so to do.

**Mr. Mason Kindell.** There is a balance due him on the last order for Musical Visitors of 60 cents.

Our friend Jewell, will please receive our thanks, and be assured that we are grateful for his aid, and hope that we may make him such remuneration as will ensure his continued efforts.

**MR. CHAFFEE.** His letter was mislaid, the matter is however now correct, and the amount (\$3) put to his account. Hope that we shall hear from him again soon.

**THE MUSICAL CABINET** has gone down. This is a matter certainly to be regretted, and the reason for such a failure, cannot be attributed to the editors or the publishers. Our readers will doubtless recollect a notice of this work some time since. Mr. Webb, the principal editor, is well known in the city and country, as an experienced and talented musician. The work has been managed with ability, and the enterprising publishers have really done all that promised success, in efforts to sustain the publication. It is to be regretted, we say again, because the moral and religious character of the work, was sufficient to demand for it a support.

This musical failure is a disgrace to the musical community; particularly to piano forte players and instrumental performers. It only proves what we have said again and again, that there is no heart or conscience in the musical world. It proves more, that our "musicians" are without shame, else they would not have suffered this valuable work to have stopped. It proves them to be without policy, else they would have rallied together and sustained one organ of instrumental music. Where are the German musicians



in this country? Are they too penurious to lend their support? The English organists and teachers? Are they too proud to aid an American production? It is leaning against bubbles, to trust in foreign influence. Where are all the pianists in Boston?—probably not less than a thousand and enough to support the work. Have they none in New York, Philadelphia, Baltimore, and in the cities and towns North and South, East and West? Shame indeed on such miserable patronizers of a valuable musical work. See them running to the music stores and buying music trash at 6 cents per page, when they could receive the finest of music at less than 2 cents per page. What speculators! Our readers are generally not of this class, although in the many visits we make at the issue of each successive number, we in some cases meet with a cold reception, we do entertain the belief, that there are those, perhaps, of sufficient moral and religious principles, to not allow the Musical Visitor to suffer the same fate. We hope that all who can, will act as agents, obtain new subscribers and take their 20 cents on a dollar, and send us the rest. We had rather they would do so, than to receive nothing.

#### Convention Exercises.

*Were the convention and other musical exercises as interesting this year as last?*

If by "interesting" is meant profitable, we may say that they have been much more so, there were not so many lectures on different subjects, as there were last year, nor so much excitement, but an appearance in the convention of more intellectual strength, and a great deal more peace on the whole.

One important exercise, however, was neglected, viz: that of social conference, one or two hours, to hear from members from different States, in relation to the state of music, &c.

It is a matter to be regretted that this was not attended to this year as in years past.

Different clergymen and students from various colleges and a large share of pious teachers of music of all denominations, together with other gentlemen highly respectable, gave, to say the least, a good character to the convention.

Cannot some of our readers furnish us with the hymn commencing.

Among the Hebrew captives one  
Daniel there was found.

Whose unexampled piety astonished  
all around.

They saw him very zealous and pious  
to his God,

Three times each day he bowed  
to supplicate his God.

**MUSIC IN COMMON SCHOOLS.** Music, if taught scientifically, is truly and eminently an intellectual branch of instruction, and is of great use in training the mind to attention, observation, systematic deduction, &c.

Vocal music also requires a very healthy exercise of the muscles of the chest and throat, and therefore deserves to be ranked among the most important branches of physical education. It renders an upright posture necessary, and gives the chest a strong and frequent expansion, introducing a large supply of air into the lungs, strengthening the voice by use, and accustoming the organs of speech to a deliberate, strong and correct mode of enunciation, greatly favorable to good habits of pronunciation.

Those teachers who are able to sing, should begin, without delay, to teach their pupils a few hymns and

moral songs, to be sung daily in school; and those who know any thing of the science of music, will find still greater account in adding occasional brief instructions in the elements, with the aid of the black-board. We can assure our readers, from many actual observations, as well as from experiments we have made in numerous instances, that one hour in a week is sufficient to teach a large school much important knowledge and skill in the elements and practice of singing.

In many districts, we doubt not, choristers, or other capable teachers of music may be found, who will cheerfully assist in preparing children for the performance of appropriate pieces for daily use in school. Even learning to sing by rote, is far better than neglect of this branch; and schools might be mentioned, in which one of the older children successfully leads the rest. In the New York alms-house school on Long Island, the house keeper teaches about five hundred children simultaneously, by rote; and their performance is very creditable, while the influence of the exercise is evidently highly useful.

If friends of education would occasionally enter the common schools, and encourage the teachers to introduce or give familiar instruction on the principles, they would find themselves welcomed with joy, and their own knowledge of music increasing.

A few experiments in teaching, even with but a limited acquaintance with the subject, will soon suggest many pleasing and efficacious expedients.

[*Con. C. S. Jour.*]

☞ The most useful works and all that are required, to successfully introduce Music are those used in the Boston public schools, (which are under the charge of Mr. Mason,) viz: the "Juvenile Singing School"—the "Boston School Song Book"—the large "Musical Exercises," by Mr. Mason, and the "Vocal School," or the "Manual of Instruction of the Boston Academy." With these means and a stick to point at the notes in the Exercise book, [which are large enough to be seen by the whole school at once,] any singer of common capacity, old or young, may understand to teach successfully. For Sabbath schools and juvenile choirs, David's Harp bears off the palm. A delightful book indeed it is.

The following communication is from a Postmaster in Me.

Mr. Ed. Musical Visitor.

Dear Sir—I observe that you offer *two copies* of the Visitor to *ministers* of all denominations for one Dollar; this you do I presume for the double purpose of extending the usefulness of your publication, and promoting your own pecuniary interest by an increased list of Subscribers through their influence. This is all perfectly right. I take the liberty to suggest whether the same objects would not be promoted still farther, if you were to extend these terms to *Postmasters*.

I inclose one Dollar for which you may, if you please, send me *two copies* of the Musical Visitor Vol. 3. with the exception of the *first two numbers*.

Yours respectfully,

H. D.

In accordance with the above suggestion,



we conclude to say, as will be seen in our Terms, that Postmasters hereafter will receive **TWO COPIES for ONE DOLLAR.** There is indeed much reason why we should do this, since we are greatly indebted to Postmasters for the kind and ready aid they have afforded us in promoting an object which meets, to say the least, the *approbation* of all.

#### A SUBSCRIBER SAYS,

Mr. EDITOR—Sir: Wishing to become a subscriber to the Musical Visitor, I inclose here one dollar, which is if I mistake not the sum desired. I was one of a company who received the Visitor last year in Perry, Gennisee county, N. Y., and I think it a work of so much information, that I do not wish to be without it. I wish all the back numbers of the present volume. Please direct to Manchester, Bennington Co. Vt. Yours with respect, &c.

*Remarks.* We have inserted the above for the information of all our subscribers in clubs of ten and more, for a number of important reasons. We hope that all our subscribers in clubs who approve of the Visitor and wish to continue it, will, become single subscribers. The advantage will be in their favor, it costs only 25 cents more,—then they will receive regularly their own papers with names written thereon, or in a separate wrapper, if they choose. This will prevent much uneasiness and many failures. Each one then will receive his own paper directed to himself. And the trouble of distributing will be saved to every one who might undertake it. The postage will be the same as it now is. In many cases those who have attempted to receive and distribute a bundle, get perplexed and fretted about this and that, until, through the influence of a single individual others have either been discouraged or not knowing how to manage the thing, have let their subscription go. By this means we have frequently lost good subscribers.

We do therefore recommend, that as generally as possible, subscriptions be given singly, unless the business goes perfectly easy the other way.

### VOCAL AND INSTRUMENTAL.

**TONIC ELEMENTS.** Such is the proper term to be applied to what are sometimes called vowel sounds.

It is regarded as highly important to entirely throw away the unmeaning term, vowel sounds and adopt the one given above. In many of the colleges and other literary institutions in this country, this is done.

Rush's elementary analysis is now becoming the only popular and truly scientific system of teaching in music and elocution. To those who are acquainted with this analysis, the old antiquated term "vowel sounds" is quite flat. See this system applied to music in the Vocal School. The sale of this work has much increased for a few months past. We know of no system extant so completely adapted to make choirs perfect in pronunciation, as a careful *practical* study of the last part devoted to musical elocution.

There ARE, and there are not 8 sounds in the scale, as may be seen in the following example, where 8 is 1 and is *precisely the same* in all respects, except that in the octave, it has double the number of vibrations. In its relation to the scale in which it stands, the scale above and the scale below is the same as 1 in the same relations, and is subject to the same laws mathemati-

cally and harmonically. Proving it, is something, like demonstrating that "all right angles are equal," which by some mathematicians is regarded an axiom.

#### THE SCALE WITH SEVEN AND EIGHT SOUNDS.

1	2	3	4	5	6	7	1
1	2	3	4	5	6	7	8
							1
1	2	3	4	5	6	7	1
1	2	3	4	5	6	7	8
							1

The scale written above, always borrows 1 of the scale above, and calls it 8.

#### Steps of the Scale.

It has been said that we do not know why some steps of the scale are made shorter and others longer, any more than we do the reason that one tree bears red apples and another white. Such a remark as this, in contradiction to the demonstration of eminent masters of the art and philosophy of sound, as explained by mathematicians, is unwise.

Given out for instruction it requires correction. The subject of the scale is perfectly intelligible to common members of schools and choirs. And the question so often asked about the scale, ought to receive satisfactory answers. All scientific musicians have been led to make the same inquiries and have satisfied themselves.

#### On the Position of Performers.

It is often the case that Singers acquire the habit of making up wry faces, of twisting around, of bending backwards and forwards. These, and other unpleasant habits, should be not only guarded against, but avoided by cultivating such as are agreeable. Letting the eyes roll around on the congregation while singing, or between the verses, is not to say improper—it shews a vacancy of thought and want of devotion which is any thing but pleasant and suited to the sacred exercise of singing Jehovah's praise. Singers should feel what they sing, and concentrate their thoughts on the sentiment. They should stand erect, and not hold their heads too high or too low. The thought of pleasing others by their music, should not enter their hearts. They should rather forget that they are heard by a congregation, and sing as in the presence of God, being filled with praise.

The following is from the Vocal School, a book which should be owned by every singer.

#### INSTRUMENTS APPROPRIATE TO THE DIFFERENT PARTS.

On the Bass, a violoncello or double bass, or both.

On the First Treble, a violin and flute; one or both.

On the Second Treble, a violin or clarinet.

Very few players, can play a clarinet sufficiently soft and tasteful on the First; beginners, not any.

On the Tenor, a clarinet or Tenor viol.

#### ADDITIONAL INSTRUMENTS.

On the Bass, the trombone, bassoon, horn and serpent.

On the Tenor, the tenor trombone.

On the Second, the trombone alto.

The flute may be played an octave above.

On the First, the clarinet.



## PLAYING INSTRUMENTS WITH VOCAL MUSIC.

*First*, the trills and shakes of martial music, are not allowable, except in peculiar passages or pieces, where they are indicated. An accompaniment, of course, should be played as such. *Second*, the staccatoed and accented movement, which throws life into the exercises of the field, and is there appropriate, must not be introduced into sacred music, unless indicated by proper signs, or when demanded to express a peculiar sentiment.

In general, the organ and swelled tones should be produced, connecting each measure by the continuance of the last note in one, until the note in the next measure is struck, yet, so as to distinguish one measure from the other, by a gradual diminution of sound at the close, and an agreeable swelled tone on the first part, of every measure. *General faults in playing*, are to give a kind of a swelled buzz to every note, and to introduce rests where there are none.

The violin should not be played on the tenor, unless by necessity. It should never be played on the Air an octave above where it is written, except in a full chorus. It should be played on the second as written.

The flute *may* play the octave above, on the first.

It is better played on the tenor, though an octave above where it is sung, than on the second, an octave above where it is written.

Bass instruments may play the octave below, at any time, except in unison passages.

The clarinet, if ever played on the first, should be played soft and smooth; and seldom on the tenor, never on the second, an octave above.

The piano and organ will play all parts. A good Phys-harmonica, or seraphin, is of considerable service for harmonizing the parts, and for interludes.

Instruments should be placed together; yet, so as to be heard as distinctly by the parts to which they belong, as consistent.

## BANDS IN COLLEGES.

Every College should have a band, and a continued singing school, so managed as to be attended by all the students. We are glad that the subject of music is beginning to receive more attention. We say success to those Musical friends in the Western Reserve College. Perhaps they will allow us to doubt the propriety of mixing marches and secular music with sacred.

In the following "Rules for Singing Church Music," some excellent instruction is conveyed by way of ironical language.

## RULES FOR SINGING CHURCH MUSIC.

Let the principal female performer keep about half a note ahead of the choir. It will show that she is always up to the chalk, and means to get through as soon as any of them.

A man who sings in church should always, in so doing, make a noise as loud as common thunder, and not bury his talent in a napkin; the more of a good thing the better.

If he sings tenor, he should always sing through his nose as well as his mouth; he takes the wind in at both passages, and why not send it out at both?

The nasal twang is so much the better, because it resembles the hautboy stop of the organ.

Besides, it is doing equal and exact justice to make the mouth and nose both officiate at the same time.

If he sings bass, let him sing it with a vengeance. Let him "sound down" till the audience think he is

capable of singing "bass thunder." It will give them an exalted opinion of the compass of his voice. If he cannot sing right, let him sing wrong. It will show that he means to perform all that he agreed to, at all events, that he puts his shoulder to the work.

He should never trouble himself about pronouncing the words of the psalm or hymn distinctly, for the whole congregation have the words before them, and can read for themselves; what care they then whether a syllable is articulated distinctly or not?—"Words are but wind," and not only so, who can pronounce words with his nose?

But if the singer chooses to pronounce his words, he should do it with a flourish and a sort of whirlwind in his mouth. In this manner they become magnified, circumvolved, beautifully confused; there is no danger in all this, for they will all get into perfect order again by the time they have travelled once around the meeting house. An observance of these simple rules will vastly improve our church music, notwithstanding what the Handel and Haydn society may say to the contrary. [*Bost. Trans.*]

PLYMOUTH, Oct. 25, 1842.

MR. EDITOR—Dear sir: Premising that you are desirous of extending musical information, I have taken the liberty to address to you the following query. Where an accidental or a series of accidentals occur, on any one part, so as to form a total change of key, is it, or is it not, essential, that the requisite notes in all the parts be modulated. The example that has induced the above query is on the 77 and 78 pages of the Academy's Collection of choruses,—with an east wind, &c. In the tenor the modulations indicate a B b key, while the sharp C in the bass is not restored. The question is should the C be sung natural or sharp. Many of your subscribers will be much gratified if you will endeavor to reply to this in the coming number of the Visitor.

Respectfully yours,

G. G.

Before the note, next to the last on page 77 in the bass (on C,) there should have been a natural. This error corrected, makes the copy perfect in this place. Four notes occur in the tenor—lower brace, 77th page—all should be sung C#. On the 78th page, the accidentals indicate how C should be sung. The C in the bass on page 77 to which one question relates, should be sung natural. The first question really answers itself, since there could not be a "total change of the key," unless the notes in the other parts were "modulated." Partial and mixed modulations occur where certain notes suspend and even prevent a total change of key. These remarks answer the questions proposed, and should others arise, we should be happy to give such information as may be in our power.

The Academy's Chorusses to which reference is made, are kept for sale at the Musical Visitor Office, at a price less than they can be had for elsewhere.

## NOTICES OF Musical and Literary Works.

## Neale's Revival Hymns.

We have never known a little book of the kind, to have a popularity like this. It is used by all denominations. Contains all the tunes, hymns and sheet music sung during the great Boston revival. Being extensively used during that time, it is with the greater confidence, recommended to all the religious societies in this country. Be particular to enquire for NEALE'S REVIVAL Hymns. Orders directed to Hartley Wood, Boston, promptly answered. For sale at the Musical Visitor Office, 8 Court square, and by nearly all the booksellers.



**THE TEMPERANCE SONG BOOK**, published by Kidder and Wright, 32 Congress street, has already reached the second edition of 5,000. This book contains 64 pages, 18mo, of spirited temperance songs and is found to be very useful in temperance meetings. The sale of the book must recommend it to the Washingtonians and to the friends of temperance.

### MUSIC BOOKS.

All the Music Books advertised in the present number, are for sale at the Musical Visitor Office, 8 Court square.

**THE TEMPERANCE ALMANAC**, for the meridian of Albany, has come to hand, prepared and published under the direction of the Executive Committee of the New York Temperance Society. Price \$2.50 per hundred, or \$20 per thousand:—contains in addition to the usual information, a complete list of the different Post offices in New York; the Courts, County Officers, &c. It is neatly got up and well printed. We think that it would have been considerably more valuable, if the long story about William Carlton had been omitted and the space filled with short practical, pithy, temperance matter.

**NEW YORK EVANGELIST**. This is one of the largest religious papers in the world, published weekly at 113 Fulton St. by H. Wicks, & Co. Subscription \$2.50 per annum. Subscriptions thankfully received.  
H. WICKES & Co.

\*4t

6

**DAVID'S HARP**, or the Boston Sabbath School Song Book, a recent book, gives unparalleled satisfaction in the schools and juvenile choirs where it has been introduced. No. 8 Court Square.

**MR. BARTON'S CONCERT**, was of the most satisfactory character. The performer seemed to be perfectly "at home." This fact in connection with his superior skill in performance, and the choice of the best of music rendered the Concert truly excellent. Of Mr. Barton's ability to teach, we cannot speak, but the masterly execution and fine style of performance constitute a strong recommendation for him as a teacher.

### The Sailor's Song Book,

"Or music of the fore-castle, containing Patriotic, Nautical, Naval, Moral and Temperance Songs, adapted to popular and familiar tunes, by Uncle Sam." Such is the title of a little book, 18 mo form, 108 Pages. Many of the melodies are very pleasing.

To the above there might have been added, love songs and Religious Hymns. Not a few of the songs are really very good. But the love songs, although superior compared with many others, and chaste in sentiment, would make a good man appear silly who should sing them. The battle, war and hunting songs, describe scenes which would be far from giving pleasure to the heavenly host. The temperance songs are highly appropriate. The religious hymns have got into rather poor company. The class for which the book is designed, will doubtless regard it quite unexceptionable. And it is indeed, probably the best of the kind that has been published. Sailors like to sing of love and bravery. May the great Head of the Church teach them to sing of heavenly themes:—

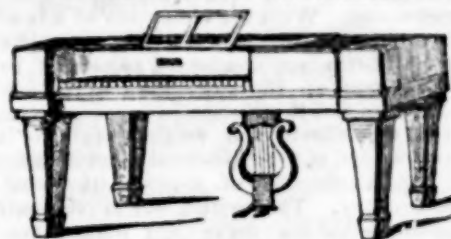
"Love divine all love excelling:—"

Of that moral courage by which one is able to chase a thousand, and two can put ten thousand to flight.

**THE TEMPERANCE ADVOCATE AND LITERARY REPOSITORY**, is published at Philadelphia every other Saturday, at \$1 per annum. It seems to be devoted

mostly to the subject of temperance. It comes in the quarto form of eight pages.

### ADVERTISEMENTS. PIANO FORTES.



OF ROSEWOOD and MAHOGANY, from two to six hundred dollars, warranted in tone and finish equal to any made in the city, at the Manufactory of GEO. HEWES, 365 Washington street, Boston.

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**Piano Forte Manufacturers,**

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T. GILBERT, } Original Partner of Currier.  
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All jobs from the city or the country will receive immediate attention, and be thankfully received.

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AN ORIGINAL

### THANKSGIVING ANTHEM.

A beautiful and brilliant piece of Music, of easy performance; just published by Kidder and Wright, 32 Congress Street. Price \$1.00 per doz.

### NEW BOOK OF CHURCH MUSIC

NOW READY.—THE BOSTON MUSICAL EDUCATION SOCIETY'S  
COLLECTION OF CHURCH MUSIC; consisting of original Psalms



and Hymn Tunes, Select Pieces, Chants, &c; including compositions adapted to the service of the Protestant Episcopal Church, edited by Benjamin F. Baker, President of the Society, and Director of the Music at Dr. Channing's Church, and I. B. Woodbury, Organist at the Odeon.

In presenting this work to the public, the publishers trust that there are some new features in the arrangement which will render it useful and interesting. With the exception of a few select pieces, not before published in this country, the music is entirely original.

The Elementary Rules are condensed somewhat, for the purpose of introducing Exercises on the cultivation of the voice, which will be found advantageous, and their practice is recommended as tending to the production of a chaste and finished style of singing. The chants and other portions of the Episcopal Church Service, are partly original, and in part selections of appropriate music never before published in this country. The writing out of the parts, and the arrangement of harmony for the organ and piano forte, forms a new feature in this volume, and will add to its value and general usefulness.

In the arrangement of this work, the Editors, having endeavored to obtain a simplicity of style and a true adaptation of melody and poetry, hope it will prove useful in the choir and in the domestic circle. The whole being carefully arranged, with due regard to the wants and tastes of the different choirs, they think it will be found well fitted to the service of churches of all denominations.

The publishers have received many strong recommendations to the work from professors and teachers, among which are MARCUS COLBURN, Esq. of Dorchester, W. C. BROWN, Esq. author of Wesleyan Harp, and many others of eminence, and who have adopted it in their Schools and choirs.—The first edition of one thousand copies are already disposed of, and a new edition in press, which will be ready on the 10th of October. Printed on very clear white paper, and got up in most elegant and substantial style, and sold at the same price of other music books.

Orders from any part of the country, either for single copies or by the quantity; are respectfully solicited. SAXTON & PEIRCE, No. 133, Washington street, Boston, publishers.

Teachers are respectfully solicited to examine the work.

### NEW MUSIC BOOKS.

PUBLISHED and for sale by JENKS & PALMER, 131 Washington street, up stairs.

*The Young Ladies' Vocal Class Book*, for the use of Female Seminaries and Music Classes; consisting of systematic instructions for forming and training the voice, and suitable Vocalizing Exercises and Solfeggios; together with a Collection of Songs, for one, two, three and four voices. Composed, selected and arranged, with Piano Forte Accompaniment, expressly for this work; by George James Webb, Professor in the Boston Academy of Music.

"This work contains a systematic arrangement of exercises for training the voice. Also, a collection of songs, for one, two, three and four voices, by G. J. Webb. The work is designed for young ladies in a course of education in seminaries. It is just such a book as is needed for the purpose for which it was designed, and we cordially recommend it to teachers of music in Academies and High Schools and to young ladies generally.—*Musical Visitor*."

Published under the sanction of the Boston Academy of Music.

*The Common School Songster*, consisting of Juvenile Songs for one, two, three and four voices; together with a complete set of elementary exercises on the Pestalozzian system, for the use of Schools, Academies and Families, by George James Webb.

One peculiar feature of the present work, is the addition of a set of elementary exercises, chiefly from the German of Kubler—and being the same as those found in the "Boston Academy's Manual," can therefore be used in connection with that work. The want of such exercises has long been felt, and it is believed they will be found highly useful. They will save much time to the teacher, and in other respects will be of great advantage to scholars.

*The work contains a complete set of elementary exercises on the Pestalozzian system, designed for scholars from 9 to 15 years of age. These exercises are 294 in number, and embrace 42 pages of the work. The songs are 95 in number; and there are besides, 36 rounds and 5 temperance hymns. The work is beautifully printed, the poetry classic, and both music and poetry are adapted to the capacities of those for whom the work is intended. We cordially recommend this publication to the attention of parents and teachers, and all who feel interested in the diffusion of music, and the instruction of children as an important branch of education.—Mother's Assistant.*

The above work, although but just published, has been introduced into private schools of high character, and into the public schools of Portland.

Published under the sanction of the Boston Academy of Music.

*The Little Songster*, consisting of original songs for children, together with directions to Teachers for cultivating the Ear and the Voice; and exercises for teaching children the first rudiments of sing-

ing, for the use of Primary Schools and families, by Geo. J. Webb President of the Handel and Haydn Society.

*The American Glee Book*, consisting of a selection of Glees, Madrigals, and Rounds, from the most distinguished English and German authors; together with Original Pieces, composed expressly for this work by George J. Webb, President of the Handel and Haydn Society, Editor of the "Massachusetts Collection of Psalmody," &c. Second Edition.

The attention of Amateurs is invited to this work, with an entire confidence that it will be found worthy of their notice. It contains many beautiful pieces, from nearly forty favorite authors, among whom are C. M. Von Weber, Beethoven, Einsenhoefer, Kreutzer, Webbe, Callcott, Spofford, Horsley, King, Mornington, Greatorex, &c. &c. together with many new pieces, by H. W. Greatorex and George J. Webb, embracing a great variety of style and character, adapted to Social Music Parties, Glee Schools, &c.

"*The American Glee Book* is well fitted to supply a place in its department, and the amateur will admit that Mr. Webb has done him a particular service. But a small proportion of the compositions are exclusively for men's voices. Nearly all are for mixed voices, giving the greatest variety and effect by the admission of trebles. The book is well adapted to the wants of a Glee Club, and this was probably its original destination. It is agreeable to find that Mr. Webb has taken but little liberty with the original music, but has left it as he found it. We cheerfully commend the book for the good qualities we have enumerated."—*Boston Atlas*.

*The Massachusetts Collection of Psalmody*; by the Boston Handel and Haydn Society: consisting of the most approved Psalm and Hymn Tunes, Anthems, Sentences, Chants, &c; together with many Original Pieces, and others selected from the works of distinguished Composers, never before published in this country. Intended for Public Worship or for private devotions. Edited by George James Webb, President of the Society, Second Edition.

The above, together with a complete assortment of Music Books, constantly on hand, and for sale at the lowest prices, at the School and Music Book Depository 131 Washington Street, up stairs.

### GEORGE P. REED,

Music Publisher and wholesale and retail dealer.

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Of every description:—Flutes made from ebony, cocoa wood, and box, from 1 to 9 keys, silver or brass, varying in price from \$1 to \$60, Clarinets of every variety and price. Also, at wholesale and retail—Violins, Violoncellos, double basses, Guitars, Bugles of 6, 7, 8 and 9 keys, Ophicleides, French Horns, Bass tenor, and alto Trombones, Bass Horns, Trumpets, Cymballs, Valve Post Horns and every instrument and article usually kept in an extensive Music store. Particular attention is paid to the sale of good strings for the Violin, Guitar, &c., and also to the furnishing of complete sets of instruments for Clarinet or Brass Bands, and every instrument sold is warranted.

G. P. R. has one of the most extensive assortments of SHEET MUSIC to be found in this country, and is daily issuing and receiving all the new music as soon as published.

A liberal discount made to traders, seminaries, and artists of the profession, and orders from any part of the country will be promptly attended to.

### SINGING BOOKS.

THE BOSTON ACADEMY'S COLLECTION of CHURCH MUSIC—one of the most popular works ever published. By L. Mason.

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CARMINA SACRA OR BOSTON COLLECTION of church music—the new work by L. Mason—published under the sanction of the Boston Academy. This work is exceedingly admired and is rapidly going into the choirs and schools in every direction.

For sale by Tappan and Dennet,—and also at the office of the Musical Visitor.

THE BOSTON GLEE BOOK, by Messrs Mason and Webb—this popular work, arranged for male and female voices—also, the *Gentleman's Glee Book*, late work for sale by J. H. Wilkins and R. B. Carter, and likewise at the office of the Musical Visitor.

THE BOSTON ANTHEM BOOK, by L. Mason, being a collection of the best and most popular Anthems suitable



ble for various religious public occasions and exhibitions—an exceedingly useful work for societies and choirs not possessing numerous orchestral instruments. Also, The BOSTON ACADEMY'S COLLECTION OF CHORUSES, for the higher societies,—

For sale by Jenks and Palmer, and likewise at the office of the Musical Visitor.

**POLITICAL STATISTICAL AND HISTORICAL CHART** for sale at the Musical Visitor office. This chart contains a very large amount of important information, 12 1-2 cents single or \$1 the doz.

**THANKSGIVING ANTHEM.** We furnish in this number an Anthem for the yearly Thanksgiving, which it is presumed will be very much such an one as our subscribers will be glad to receive. Extra copies can be had at the office for 50 cents per doz.

#### MUSICAL BOOKS.

ALL kinds of *SINGING BOOKS* for choirs, singing schools and musical societies, for juvenile, common and Sabbath schools; also, books for the various instruments can be had **VERY LOW** for cash, at the Musical Visitor office No. 8 court square.

*We particularly request that all who are about buying will favour us with a call before purchasing elsewhere. Committees by giving attention to this notice, may, and probably will save some dollars in a trade.*

### MUSIC, BOOK & JOB PRINTING,

IS DONE AT THE MUSICAL VISITOR OFFICE

No. 8 COURT SQUARE,

WITH NEATNESS AND DESPATCH.

#### A FARM WANTED.

An elderly gentleman wishes to buy a small farm, of from 3 to 8 acres of good tillage land, having on it a house and barn, situated at a distance of from 1 to 15 miles from the city, and at a price of from \$400 to \$1500. One near a depot on some one of the railroad routes, would be preferred.

Call at the Musical Visitor Office, or address H. W. DAY through the Post Office.

*Immediate attention to this notice is desired.*

### DAVID'S HARP.

OR THE

BOSTON SABBATH SCHOOL SONG BOOK.

Published and for sale by HARTLEY WOOD, Musical Visitor Office, 8, Court Square, TAPPAN & DENNETT, 114 Washington St., and by the booksellers generally in this city.

This interesting and highly popular work may also be had of

Parker & Thompson; Saxton & Miles, New York city, N. Y. Agent Amer. Bapt. Publication, and Sabbath School Society, Philadelphia, Pa. Fargo, Champlin & Brooks, Albany, N. Y. T. S. Hawks, Buffalo, N. Y. J. S. Hammond, Providence, R. I. Wm. Hyde, Portland, Me. E. F. Duren, Bangor, Me. H. G. O. Washburn, Belfast, Me. H. Waters, Augusta, Me., J. Buffum, Nashua, N. H. E. H. Eaton, Maumee city, Ohio. S. M. Bassett, Plattsburg, N. Y. P. C. Hale, Milwaukee, W.T.

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☞ All Postmasters are authorized agents.

#### SACRED SONGS,

For family and social worship, octavo 243 pages, hymns and music, price 62 1-2 cts. For sale at 28 Corn Hill, and at the Musical Visitor office.

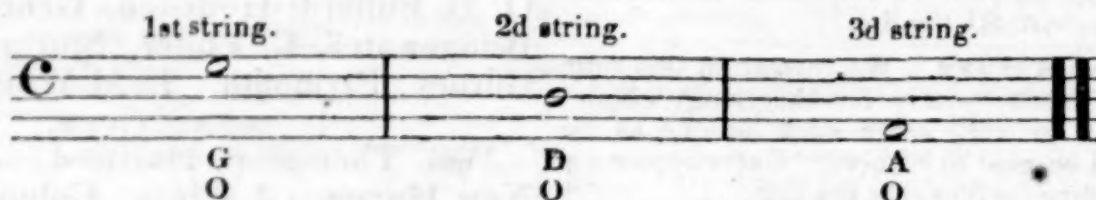


## HAMILTON'S SCALE FOR THE DOUBLE BASS.

The Double Bass is the deepest and most powerful toned instrument used in Concert music. It is so indispensable to enrich and sustain the masses of harmony, that it may be fairly considered as the pillar and metronome of the orchestra.

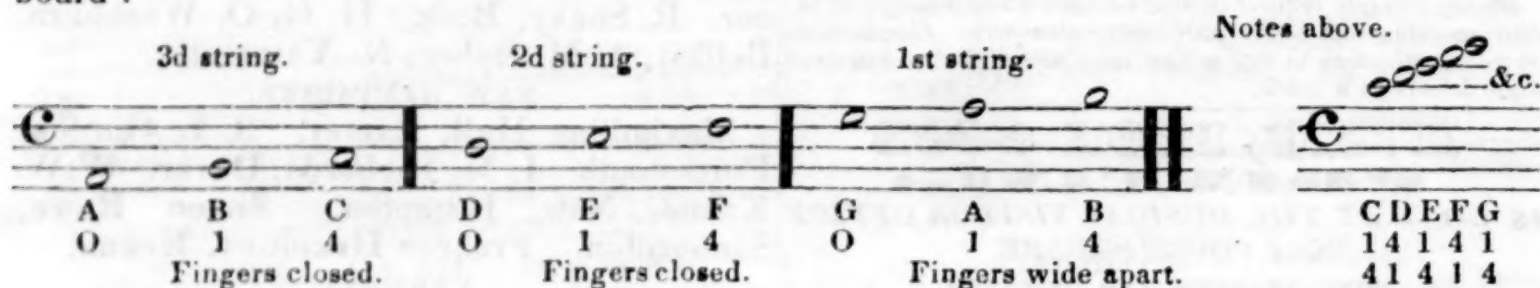
Music for this instrument is written on the bass clef, like the Violoncello ; but the actual pitch of the notes is an octave lower than on that instrument.

In England the Double Bass is mounted with three thick cat-gut strings, which are tuned by fourths, in the following manner :

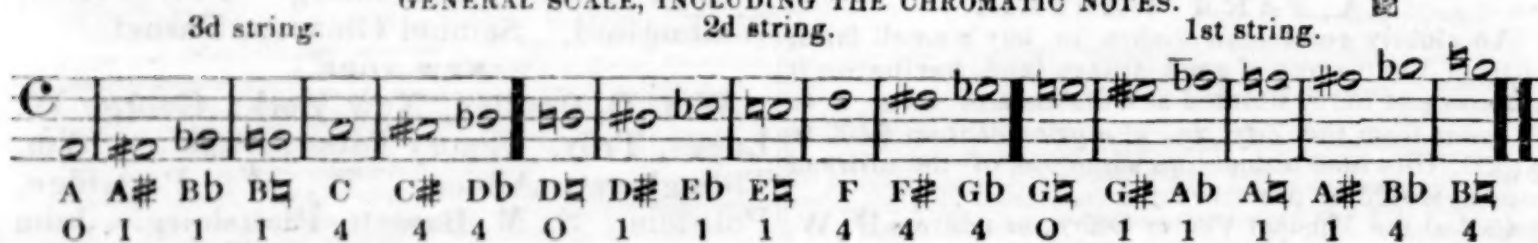


N. B. O indicates the open string.

The following Scale exhibits all the natural notes which are capable of being played in the FIRST or ORIGINAL position of the hand, as also the fingers employed to stop them.— Notes above the original position are obtained by advancing the hand upon the finger-board :



### GENERAL SCALE, INCLUDING THE CHROMATIC NOTES.



In the above scales the notes marked 4 are stopped by pressing the top joints of all the four fingers firmly upon the strings.

## Literary and Poetical.

From Merry's Museum.

### Similes.

'Pray mother, what are *similes*?'

'They are resemblances, my child; the word simile means a thing that is like another. We often use them to give clearness and energy to our ideas. I will give you some similes in common use, and put into rhyme, so that you may remember them.'

As proud as a peacock—as round as a pea;  
As blithe as a lark—as brisk as a bee;  
As light as a feather—as sure as a gun;  
As green as the grass—as brown as a bun;  
As rich as a Jew—as warm as a toast;  
As cross as two sticks—as deaf as a post;  
As sharp as a needle—as strong as an ox;  
As grave as a judge—as sly as a fox;  
As old as the hills—as strait as a dart;  
As still as the grave—as swift as a hart;  
As soft as a plum—as dull as a block.  
As solid as marble—as firm as a rock;  
As pale as a lily—as blind as a bat;

As white as a sheet—as black as my hat.  
As yellow as gold—as red as a cherry;  
As wet as water—as brown as a berry.  
As plane as a pikestaff—as big as a house;  
As flat as a flounder—as slick as a mouse.  
As tall as the steeple—as round as a cheese;  
As broad as 'tis long—as long as you please.

### A CELEBRATED ITALIAN ADAGE.

Sleepless to lie upon your pillow, sad and ill at ease;  
To strive for those your labors fail to please:  
To wait in vain for that which ne'er does come;  
By each in turn, alas! one feels undone.  
But woe the wretch to whom all three apply.  
He, in despair, must lose all hope—and die.

THE BOOK OF LIFE is a great work. Every year is a volume—every month a chapter—every week a page—every day a paragraph.—Study it well.

THE BAPTIST BOARD OF FOREIGN MISSIONS is about to lose \$7,347 by the failure of the house of Boyd & Co. in Calcutta.



## THE TEN WORDS.

The Jews call the ten commandments by the name of The Decalogue, which signifies The Ten Words. As these precepts can not be learned in too many ways, we here give the substance of them in ten lines, which will help the memory to recollect them in full.

- 1 I am the Lord thy God—serve only me ;
- 2 Before no idols bow thy impious knee,
- 3 Use not my name in trifles, nor in jest;
- 4 Dare not profane my sacred day of rest;
- 5 Ever to parents, due obedience pay;
- 6 Thy fellow creature, man, thou shalt not slay;
- 7 In no licentious conduct bear a part;
- 8 From stealing keep with care thy hand and heart
- 9 And false reports against thy neighbour hate;
- 10 And ne'er indulge a wish for his estate.

[Light of Zion.

## DIVINE PROTECTION IMPORED.

The two following hymns, were sung at the anniversary of the First Baptist Sabbath School, in this city, a few weeks since.

1. Now let the little children come,  
Like blossoms in the spring;  
All glowing with their Makers love,  
And borne on mercy's wing.
2. Before their tender feet are drawn  
From virtues path away,  
Tis good, to see them fold their hands,  
And early learn to pray.
3. The tulip's slender form is sweet,  
The blushing rose is fair ;  
But sweeter far young children seem,  
When bowed in humble prayer.
4. Forbid them not the Saviour cried,  
To them my love is given ;  
And far above this lower sky,  
Their voice is heard in heaven. E. T.

## GRATEFUL ACKNOWLEDGMENT.

1. The curtains of the night are drawn  
Away from earth and skies;  
The morning breezes fan our cheeks;  
And bathe our waking eyes.
2. Thy care, O Lord, has watched around,  
And all our slumbers blest:  
With joy has brought us now to see,  
This day of sacred rest.
3. No thoughtless mirth or noisy play,  
Shall break this calm repose;  
But quiet peace shall fill each heart,  
Until the evening close.
4. We'll think of all thy kindness o'er,  
Of all thy heavenly love ;  
And may this day an emblem be  
Of future rest above. E.T.

## A CHILD TO A BIRD.

I'm so glad to see you, my dear little robin,  
You put me in mind of warm weather,  
I'll open the window, in hopes you'll hop in,  
And then we can both be together.  
I love you, dear Robin—because you're so airy,

And because you live high on the tree ;  
Because you can ride on the breeze like a fairy,  
And make as sweet music for me.  
But where did you hide through the winter so dreary,  
When the clouds hid the face of the sun ?  
I thought, in the storm, of your bright eye so cheery,  
And wonder'd where you could have flown.  
Was it God, little bird, that kept you securely,  
While He pour'd out the storm all around ?  
Then in darkness and death He will keep my soul  
surely,  
And raise me anew from the ground.

## PARODY ON HOME.

-----  
This earth and its glory,  
With all we hold dear,  
Now shine for an hour,  
Then soon disappear,  
A moment they glitter,  
Then fade to the eye,  
Like meteors of night,  
That flash in the sky.  
Home, home ! sweet home !  
There's no place like home!

Then give me a home  
Far up in the skies,  
Where hope never withers,  
Where love never dies,  
The home of the Christian,  
Where pilgrims are blest  
And exiles of earth  
Are forever at rest,  
Home, home, &c.

## Miscellaneous.

## FAITH OF THE INDIANS.

Catlin gives the following account of the belief of the Western tribes of Indians in a future state, as described by an Indian chief:

"Our people all believe that the spirit lives in a future state, that it has a great distance to travel after death towards the west—that it has to pass a dreadful, deep and rapid stream, which is hemmed in on all sides by high and rugged hills—over the stream from hill to hill, there is a long and slippery pine log, with the bark peeled off, over which the dead have to pass to the delightful hunting grounds. On the other side of the stream, there are six persons on the wood hunting grounds, with stones in their hands, which they throw at them all when they are on the middle of the log. The good walk softly to the good hunting grounds, where there is one continual day—where the trees are always green—where the sky has no clouds—where there are continual fine and cooling breezes—where there is one continual scene of feasting, dancing and rejoicing—where there is no pain or trouble, and people never grow old, but forever live and enjoy the youthful pleasures.

The wicked see the stones coming, and try to dodge, by which they fall from the log, and go down thousands of feet to the water, which is dashing over the rocks, and is stinking with dead fish and animals, where they are carried around and brought continually back to the same place, in whirlpools—where the trees are all dead, and the waters are full of toads, lizards, and snakes—where the lost are always hungry, and have nothing to eat—are always sick, and never die—where the wicked are continually climbing up by thousands on the side of the high rock, from which they can overlook the beautiful country of the good hunting grounds, the place of the happy, but never can reach it.

One watch set right will do to try many by; and on the other hand, one that goes wrong may be the means of misleading a whole neighborhood. And the same may be said of the example we individually set to those around us.



# ANTHEM FOR THANKSGIVING.

FROM THE OLD MUSICAL GAZETTE.

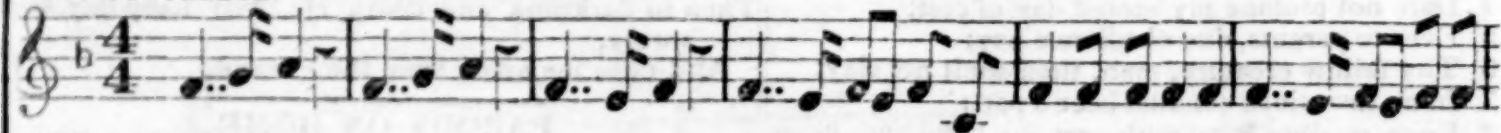
COMPOSED BY THE EDITOR.

TENOR.

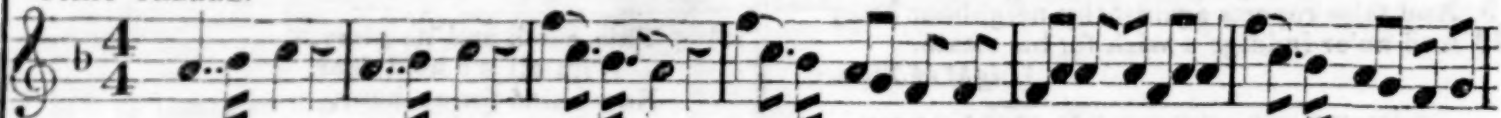


Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord with thanksgiving, Praise the Lord with thanks-

SECOND TREBLE.

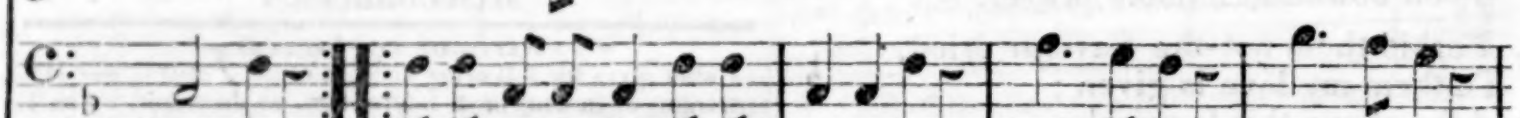
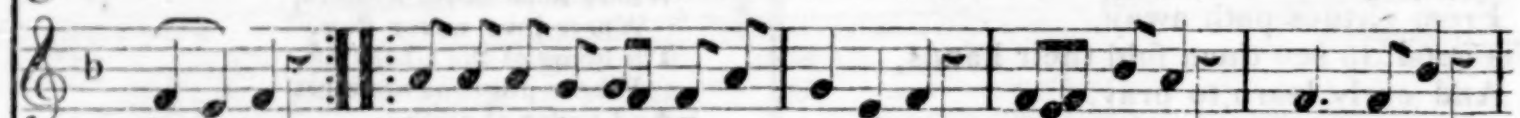
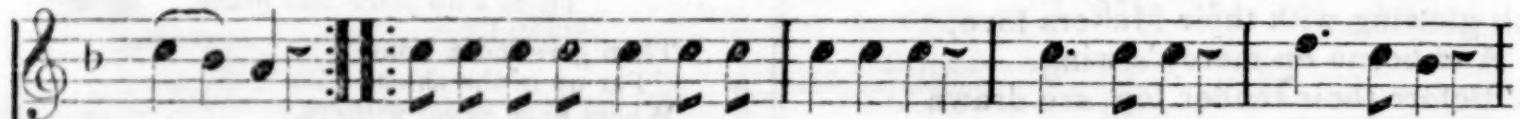


FIRST TREBLE.

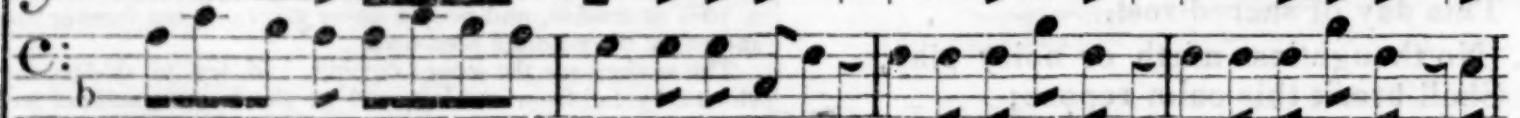
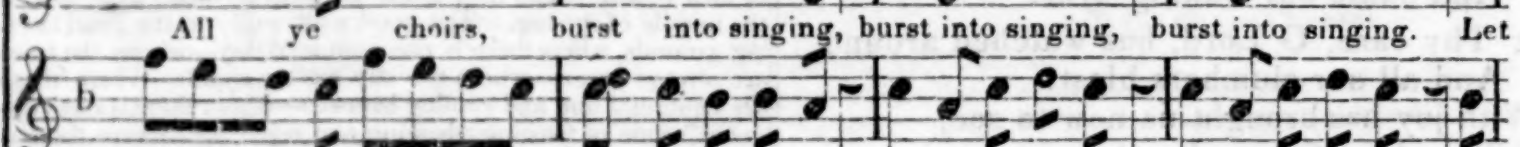
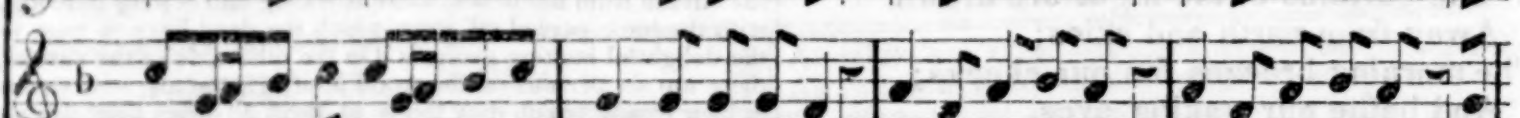
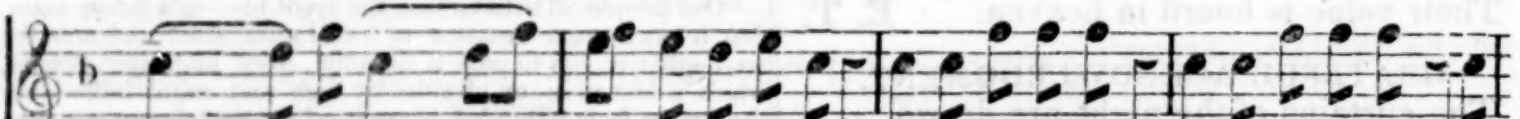


Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord with thanksgiving, Praise the Lord with thanks-

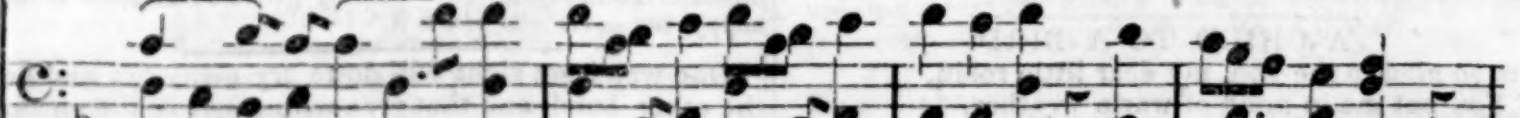
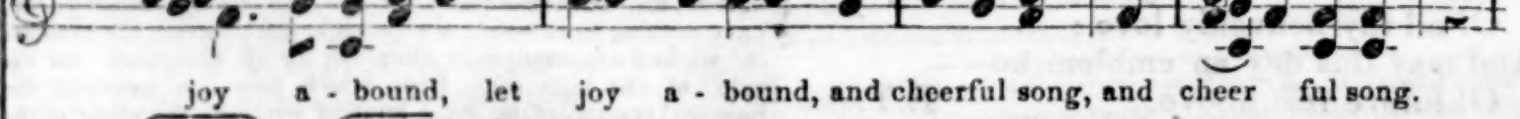
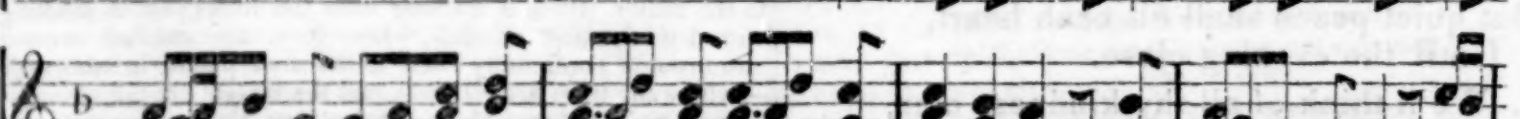
BASE.



giv - ing; All ye sons of men, All ye sons of men, All ye choirs, All ye choirs,



All ye choirs, burst into singing, burst into singing, burst into singing. Let



joy a - bound, let joy a - bound, and cheerful song, and cheer ful song.



*Sym.*

*Vivace.*

Strike the lyre, wake the harp ; har - mo - ny shall re - sound ; Strike the lyre ;

Wake the harp ; sweet harmony, sweet harmony shall resound in praise of

*Adagio.*

Him, of Him, the Ho - ly one of Is - ra - el ; the ho - ly one of Is - ra - el.

*Instrumental.*

*Duett, 1st and 2d Treble.*

He spreads his misty clouds around, and



waters the earth, and waters the earth; the fruits appear, and the year is crowned with plenty, the

year is crown'd with plenty, the year is crown'd, is crown'd with plenty. Let man then rejoice, and partake of the good of his labor, the gift of his God, his provider and friend, his kind provider and friend.

*Chorus.* *Tardo.*

Praise the Lord, Praise the Lord, O Jerusalem, O, Jerusalem; Praise thy God, O

*Duett. Virace.*

Zion, for he hath strengthened the bars of thy gates, the bars of thy gates; Thy

children are blest too, thy children are blest too, thy children are blest too within thy house;



# THANKSGIVING ANTHEM.

63

## Chorus.

therefore, praise the Lord, therefore praise the Lord praise him with thanksgiving, with thanks - giv - ing, with thanksgiving,

therefore, praise the Lord, therefore, praise the Lord ; praise him with thanksgiving, with thanks - giv - ing, with thanksgiving,

Praise him with thanksgiving, with thanksgiving, with thanksgiving. Sing the praises of the Lord, the

Lord, the Holy, Holy One of Israel, praise the Holy One of Israel, praise the Holy One of Israel with thanks-

Lord, the Holy, Holy One of Israel, praise the Holy One of Israel, praise the Holy One of Israel with thanks-

giv-ing, with thanksgiving, Praise the Holy One of Israel with thanksgiving, Praise the Holy One of Israel

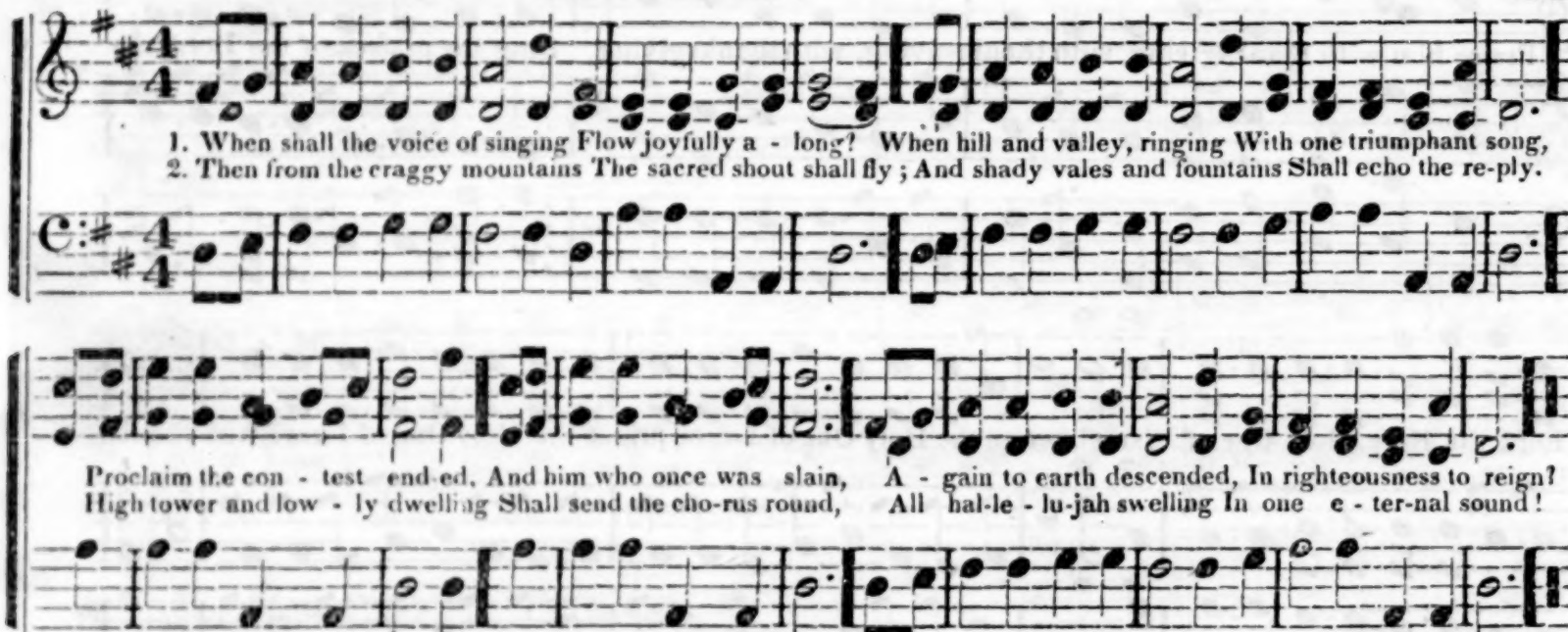
giv-ing, with thanksgiving, Praise the Holy One of Israel with thanksgiving, Praise the Holy One of Israel



**An old Friend,**

writes as follows, in regard to 20 copies of the Visitor. "With this number I will make a vigorous effort to get subscribers in all my schools. I have always found that I succeeded better in getting subscribers in singing from it, and immediately asking them for their names, I am quite sure that nothing can be done for it unless a mighty effort is made, for they cry bitterly about hard times here. I will leave no stone unturned on my part".

The writer of the above remarks is a teacher of high respectability in Boston and vicinity. He emanated from Mr. Mason's choir and has for several years been successfully engaged in teaching. He has rendered essential service in circulating the Visitor and has found the influence on his scholars highly beneficial. The above extract is published for the information it contains in regard to a plan for getting subscribers in schools, and with the hope that others will do likewise.

**HERE IS A STEREOTYPED PAGE OF DAVID'S HARP.****201 Millennial Glory.****KINGSBURY.** 7s & 6s.*Accent on the second.***81****202 Temperance Hymn.**

- |  |  |  |
|--|--|--|
| <p>1 How long shall virtue languish,<br/>How long shall folly reign,<br/>While many a heart with anguish<br/>Is weeping o'er the plain?<br/>How long shall dissipation<br/>Her deadly waters pour<br/>Throughout this favored nation<br/>Her millions to devour?</p> | <p>2. When shall the veil of blindness<br/>Fall from the shrine of wealth,<br/>Restoring human kindness,<br/>And industry, and health?<br/>When shall the charms so luring<br/>Of bad example cease,<br/>The end at once securing<br/>Of temperance and peace?</p> | <p>3. We hail with joy unceasing<br/>The band whose pledge is given,<br/>Whose numbers are increasing<br/>Amid the smiles of heaven.<br/>Their virtues, never failing,<br/>Shall lead to brighter days,<br/>Where holiness, prevailing,<br/>Shall fill the earth with praise</p> |
|--|--|--|

[ 6 ]

**Consumption.**

Dr Latour of Paris, has published the following rules for preventing the advent of consumption in those who are predisposed to it. A consumptive patient should inhabit a dry, airy locality, well exposed to the solar rays. Residence in a large city predisposes to consumption. A temperate climate should be chosen, where the variations of the temperature are neither sudden or frequent. Travelling, and particular sea voyages, is attended with decided advantage in the

early stage of consumption. The patient should be warmly clothed, and covered with flannel from head to foot. He should take habitually some moderate exercise, as walking, riding, &c.; exposure in the open air to the sun's rays is absolutely necessary. He should exercise the mind in a moderate degree, but avoid all strong moral emotions. He must renounce any profession which requires strong muscular exertion, a bent position of the body, residence in a damp, moist place, &c.; and finally the food should be rich and nourishing.—*Temperance Gaz.*